

HIT PARADER SALUTES

**AUTHORIZED OZZFEST POSTER MAG!!!**

# OZZFEST 2005

**10th  
ANNIVERSARY  
CELEBRATION!**

**BLACK SABBATH**



**IRON MAIDEN**



**EXCLUSIVE  
INTERVIEWS!**

**VELVET REVOLVER**

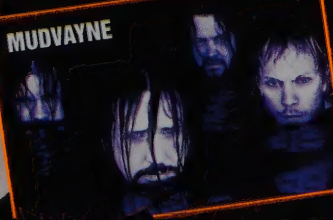


**AMAZING  
PHOTOS!!**

**ROB ZOMBIE**



**MUDVAYNE**



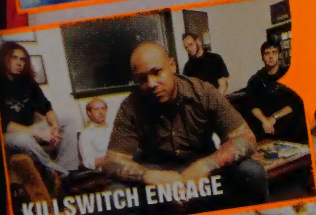
**BLACK LABEL SOCIETY**



**SHADOWS FALL**



**KILLSWITCH ENGAGE**



**AS I LAY DYING**



**SPECIAL  
SECOND STAGE  
REPORT!!!**

**MASTODON**



**ARCH ENEMY**



**TRIVIUM**



**INCREDIBLE  
POSTERS**

**BLACK SABBATH  
IRON MAIDEN  
MUDVAYNE • ROB ZOMBIE  
MASTODON • SHADOWS FALL  
KILLSWITCH ENGAGE  
BLACK LABEL SOCIETY  
VELVET REVOLVER  
& MANY MORE!!!**

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SUMMER 2005



# SEEK ASYLUM

## Phish Fest 2015



THE TENTH ANNIVERSARY

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**Mudvayne**

**WATERS**  
**MAINS**

**Shadows Fall**





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Black Sabbath



Iron Maiden



Mudvayne



Black Label Society

OZZFEST 2005  
**MAINSTAGE**



Shadows Fall



Velvet Revolver



PHOTO: FRANK WHITE



# IRON MAIDEN



**OZZFEST**  
**2005**





**Black Sabbath**

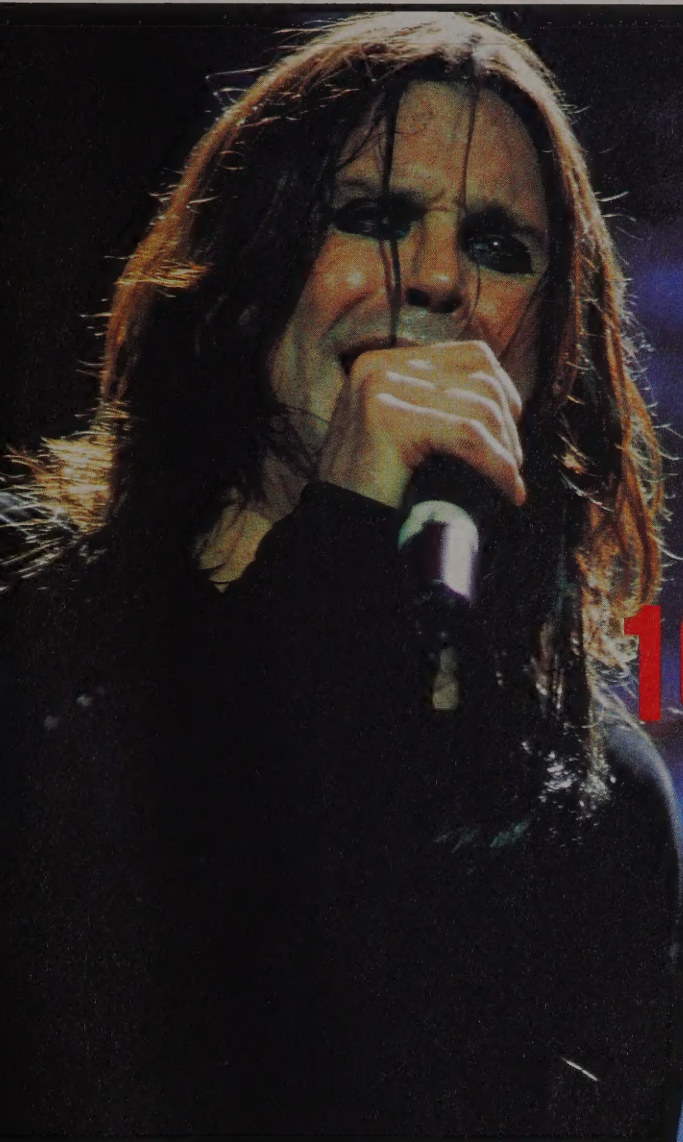




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# THE 10<sup>th</sup> ANNIVERSARY OF OZZFEST

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**16 INCREDIBLE POSTERS!**

**BLACK SABBATH  
IRON MAIDEN  
ROB ZOMBIE  
MUDVAYNE  
SHADOWS FALL  
KILLSWITCH ENGAGE  
MASTODON  
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VELVET REVOLVER  
...and many more!!!**

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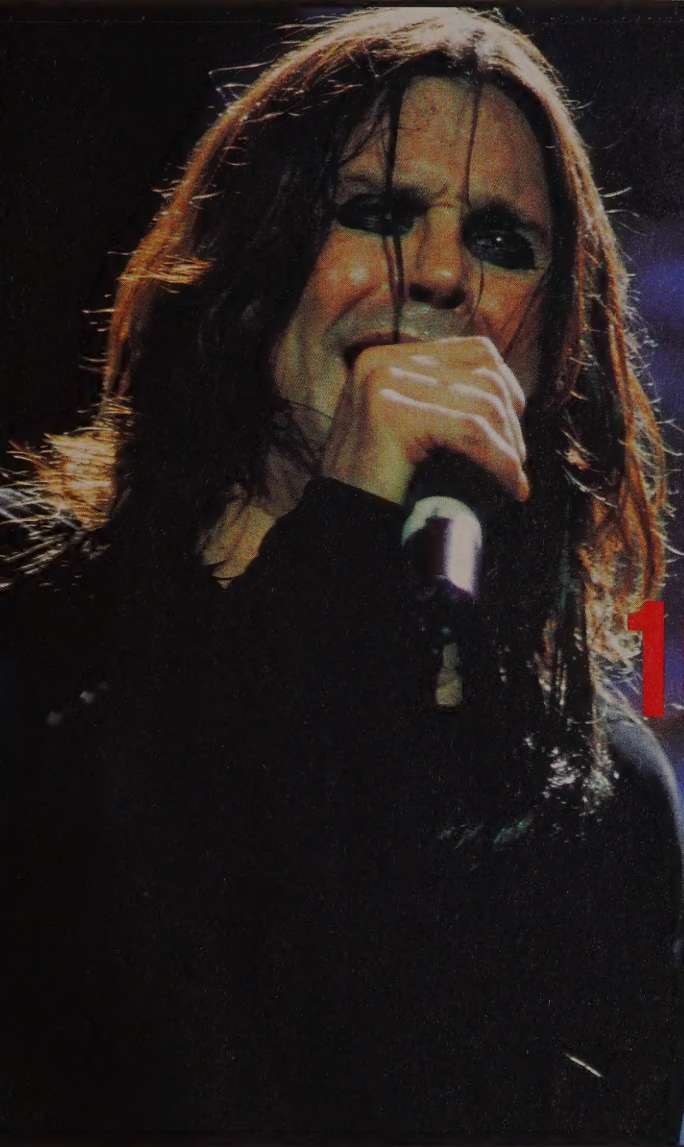
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# OZZFEST 2005

## A 10th ANNIVERSARY SALUTE!

**Ozzfest** has proven one thing over... and over... and over again—that

heavy metal will never die. Nor, apparently, will many of the classic bands that have helped make the metal form the most powerful force in the history of contemporary music. Once again in 2005, as it celebrates its 10<sup>th</sup> Anniversary as the most important hard rock event on the planet, *Ozzfest* puts metal's best foot forward, presenting a lineup featuring stalwarts such as Black Sabbath, Iron Maiden, Mudvayne, and Velvet Revolver (who will be replacing Maiden for four end-of-tour shows), along with such Second Stage upstarts as Trivium, Mastodon and SS headliner, Rob Zombie. Indeed, *Ozzfest 2005* once again fulfills—and perhaps even exceeds—the dreams of metal fans everywhere.

"I was very pleasantly surprised when Sharon and Ozzy informed me that they'd like to have Sabbath headline this year's event," said guitar great Tony Iommi. "We had performed at last year's *Ozzfest*, and I rather assumed that it might take two or three years before we'd do the Sabbath thing again. Obviously, I'm delighted that I was wrong."

But, after all, who other than the hallowed Black Sabbath could rightfully close the 10<sup>th</sup> Anniversary *Ozzfest* show? Their performance will serve as a fitting testimonial to not only this event's staying power, but also to heavy metal itself. What started out as a wild and crazy dream in the ever-active minds of Sharon and Ozzy Osbourne has now become a true rock and roll treasure. A full decade after it first came to life, there's no denying that *Ozzfest* has revealed itself to be a vital cog in the American heavy metal machine. Indeed, for a generation of fans that have grown up under the pervasive influence of *Ozzfest*, a summer season without the tour's headbanging presence would be nothing short of unimaginable.

"The day *Ozzfest* come to town is the best day of summer for hardcore fans of hard rock and heavy metal music," Sharon Osbourne said. "They know they're getting value beyond what they paid for. The music starts early and doesn't stop until Black Sabbath leaves the stage late into the evening. What they get is a wide variety bands, a full day of non-stop music presented on two stages, and enough rock insanity to last them until the next year. And they get it all for about the same amount they'd pay to get into an amusement park. And seeing Ozzy and Sabbath on-stage is a better ride than any roller coaster that I know!"

There now can be no doubt that *Ozzfest* has taken on a life of its own. For ten consecutive summer seasons this mind-expanding heavy metal assault on the senses has continued to grow in every imaginable manner; each year it sells more tickets, presents more bands and expands its realm of influence. And *Ozzfest 2005* certainly seems to be no exception. Featuring a stellar lineup that includes the Maiden Metal Machine and Mudvayne (sans their trade-

**"I'm most proud of the success of Ozzfest. Everyone said it would never happen and 10 years later we are still in business."**

**— Sharon Osbourne**

mark makeup), as well as the inimitable Sabbath, this year's roster of acts seems to be the perfect melding of old and new metal talent. Such fresh faces as the Arch Enemy, Killswitch Engage and Shadows Fall are joining their star-studded metallic brethren atop one of the *Ozzfest* stages to provide an all-encompassing view of the metal kingdom in the 21<sup>st</sup> Century.

"This summer's Maiden touring is based on the recent Early Days DVD and all the songs we do at *Ozzfest* will be from our first four albums—*Iron Maiden*, *Killers*, *Number of the Beast* and *Piece of Mind*," said Maiden vocalist Bruce Dickinson. "We will be bringing over our full European show, naturally including as special guest Eddie in various appropriate guises! The stage sets, production and backdrops will recreate aspects of the shows on the tours around those albums—only bigger...much bigger!!! We don't know if anyone has done anything like this

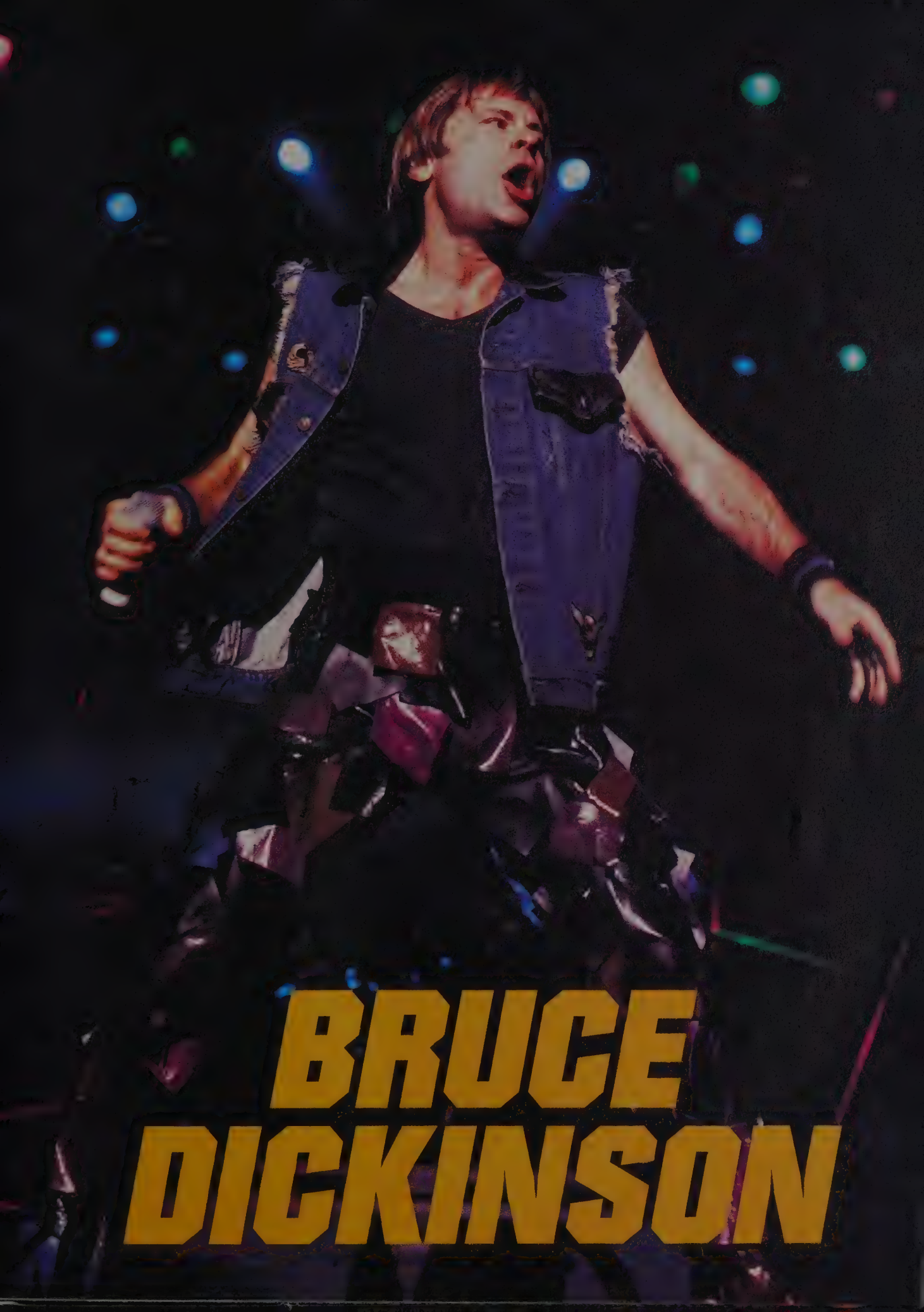


**Black Sabbath: Headlining Ozzfest, once again.**

before but we think it's something the fans will really appreciate both in the choice of songs and in the production values."

Obviously the Osbournes have discovered the "secret formula" for presenting metal to the masses. Since coming to life in the summer of 1996, *Ozzfest* has played in front of millions hard rock fans around the globe—who've forked over millions-upon-millions of dollars to attend the now-legendary event. And by augmenting the musical aspects of the show (which obviously remain the primary reason that fans attend) with a variety of mind-expanding cross-promotional events (such as the notorious *Village of the*



A full-page photograph of Bruce Dickinson performing on stage. He is wearing a black t-shirt, a blue denim vest with frayed edges, and a black and white patterned skirt. He has his mouth open as if singing or shouting, and his arms are outstretched. The background is dark with several blue stage lights visible.

**BRUCE  
DICKINSON**



# ROB ZOMBIE

## Ozzfest tour dates

Jul. 15 ..... Boston, MA ..... Tweeter Center  
 Jul. 17 ..... Hartford, CT ..... Meadows  
 Jul. 19 ..... Camden, NJ ..... Tweeter Waterfront  
 Jul. 21 ..... Buffalo, NY ..... Darien Lakes  
 Jul. 23 ..... Pittsburgh, PA ..... Post Gazette  
 Jul. 24 ..... Washington, DC ..... Nissan  
 Jul. 26 ..... New York, NY ..... PNC  
 Jul. 30 ..... Chicago, IL ..... Tweeter Center  
 Jul. 31 ..... Indianapolis, IN ..... Verizon Wireless Music Center  
 Aug. 02 ..... Columbus, OH ..... Germain Amphitheatre  
 Aug. 04 ..... Detroit, MI ..... DTE Energy Music Theatre  
 Aug. 06 ..... East Troy, WI ..... Alpine Valley  
 Aug. 07 ..... Minneapolis, MN ..... Floateer Park  
 Aug. 11 ..... Seattle, WA ..... White River  
 Aug. 13 ..... San Francisco, CA ..... San Jose Amphitheatre  
 Aug. 14 ..... Sacramento, CA ..... Sleep Train  
 Aug. 16 ..... Salt Lake City, UT ..... USANA Pavilion  
 Aug. 18 ..... Phoenix, AZ ..... Cricket  
 Aug. 20 ..... Los Angeles, CA ..... Mandalay Pavilion at Glen Helen  
 Aug. 23 ..... Albuquerque, NM ..... Journey Pavilion  
 Aug. 25 ..... Dallas, TX ..... Smirnoff  
 Aug. 27 ..... Houston, TX ..... Cynthia Woods Park  
 Aug. 28 ..... San Antonio, TX ..... Verizon Wireless Amphitheatre  
 Aug. 31 ..... Nashville, TN ..... Stagecoach Amphitheatre  
 Sep. 02 ..... Charlotte, NC ..... ...  
 Sep. 04 ..... West Palm Beach, FL ..... Sound Advice



*Damned*). *Ozzfest* has risen to the status of being a true cultural phenomenon.

"Presenting a lot of different aspects of what might appeal to heavy metal fans was always Sharon's idea," Ozzy stated. "She's so brilliant when it comes to understanding how to take a basic concept and then expand upon it. I've never seen anyone be as creative as her when it comes to things like that."

Thanks to Sharon's tireless efforts—as well as Ozzy's on-going desire to do whatever is necessary to make each Fest as memorable as possible, fans far-and-wide know that they're in for some major ear-busting action whenever the event rolls into town. Indeed, *Ozzfest* has now become a true annual tradition, a rock and roll rite-of-passage that a generation of heavy metal enthusiasts has grown to know, love and anticipate. It stands as the ultimate melding of "old school" metal philosophies and au-courant metal ideals, of established superstars and young upstarts, of those whose names stand as the very pillars of hard rock society and those metal merchants dead-set on making a name for themselves. It is where the high and mighty of the hard rock world gather together each summer to exchange music, inspiration and perspiration. Quite simply, nothing in heaven nor hell can come close to matching the sheer sonic impact of *Ozzfest*.

Indeed, this year's event may well rank among the most hallowed in metal history. With the power of Iron Maiden vying with the looming specter of Black Sabbath to win over the hearts of the headbanging faithful, it would seem as if each and every Fest performance will be nothing less than a full-blast metal spectacular. As Iommi earlier indicated, the appearance of Sabbath at *Ozzfest 2005* has come of a bit of a surprise to some, since many metal fans expected Ozzy to headline this anniversary event as a solo performer. But it was agreed by one-and-all that this 10<sup>th</sup> Anniversary showcase is the perfect time for the legendary Sabbath to unfurl their metallic banner once again.

"I'm always ready to play Sabbath music," the axe master said. "But it did come as a pleasant surprise to be invited to partake this year. I never know if this will be the last time we're together or not, so I always do my best to enjoy it to the fullest extent—and to make sure that the fans do as well."

Pleasing the fans has long been an *Ozzfest* tradition. Originally founded by Ozzy and Sharon as both a forum for further ensuring the Ozz' mystique as the metal's most significant figure, and as a springboard for young bands looking attain national recognition, the *Ozzfest* has now clearly become an American rock and roll institution. Taking place in outdoor arenas under the heat of the summer sun, the *Ozzfest* "vibe" will once again bring together divergent bands, fans and tastes into one all-encompassing metal maelstrom.

As always, this summer's *Ozzfest* is designed to be a non-stop, high-octave, multi-dimensional extravaganza presented on two separate stages with the express purpose of packing outdoor venues from coast to coast with the best in pure heavy metal excitement. Black Sabbath will climax the day's festivities with an intense ninety minute set—a fitting climax to a full day of metallic mayhem. Thus each and every *Ozzfest* performance is guaranteed to come to a fitting and dramatic close, with the most influential and revered figures in metal history bringing the already-drained crowd to their appreciative feet one-more-time.

But despite the attention grabbing exploits of Maiden, Zombie and Sabbath, perhaps it's what transpires in the hours *before* these legendary units appear on the tour's stages that has truly become of *Ozzfest*'s greatest claim to fame. In the process, such events have annually transformed the show from being merely just another summertime musical picnic into a highly anticipated celebration of all things metallic. With a variety of on-the-rise hard rock acts giving their all throughout the afternoon and early evening in their quest to become the Fest's break-out sensations, a friendly atmosphere of musical competition spurs each and every band to deliver a knock-out metallic punch.

"It's a great atmosphere because you get to hang out with a lot of great musicians and make some great music," said Shadows Fall's Brian Fair. "There are no star trips, and no one looking for special treatment. It's an all-for-one and one-for-all attitude which really makes *Ozzfest* something special."

Year after year, *Ozzfest* has worked feverishly to fulfill Ozzy's oft-expressed dream of "giving heavy metal the kind of forum it needs to grow." Indeed, the Fest has given the ever-evolving metal form the kind of headline-grabbing media focus that no other musical forum has provided! Over the last few years such acts as Slipknot, System of a Down, Disturbed, Chevelle, the Deftones, P.O.D., Puya and Godsmack have all utilized the unique opportunity provided by the *Ozzfest* format to help launch their careers. And once again, as it has been in each of its annual incarnations, the Fest remains one of the most ambitious (and clever) musical events in rock and roll history. Each year *Ozzfest* has drawn more and more fans—as well as more and more media coverage—and

the 2005 outing certainly promises to be no exception.

With its unparalleled success as the world's premier traveling heavy metal festival, the *Ozzfest* now enjoys the status of being one of the true landmark rock and roll achievements of the last decade. At a time when concert "downsizing" has been the craze, and at a time when many promoters have begun to openly fear that rock and roll had lost much of its drawing power, the *Ozzfest* has remained determined to prove both the timeless nature of hard rock, and the ever-loyal dedication of metal fans. From the very start, *Ozzfest* has boldly flown in the face of convention, defying those who had long-predicted the demise of the metal empire and the ruination of those who played—and listened to—the hard rock form. Almost as if to prove the fool-hardy nature of such words, Osbourne and his musical disciples worked together to once again prove the power and appeal of the metal form.

"*Ozzfest* has come to represent something very special to me," Ozzy said. "When we first started it, I didn't know if it was going to be something that



we'd be able to do on an annual basis because of all the work that's involved with putting it on. But thanks to the wonderful people involved—especially Sharon—it's become something very important in our lives. It's something I look forward to each year."

In all honesty, despite the incredible fan response the Fest has drawn year-after-year, despite the excitement even superstar attractions show about being included on the *Ozzfest* bill, and despite the generally positive vibe provided the show by the media, the on-going interest in *Ozzfest* has surprised even Ozzy and Sharon themselves. They always sensed—even in metal's darkest hours in the mid-'90s—that there remained a strong demand for an international metal showcase, especially one that provided equal opportunity to struggling young acts and arena-packing tour headliners. But the on-going, and ever-escalating power of the Fest never ceases to astound even these seen-it-all, done-it-all rock and roll veterans.

"The kind of reaction we get is amazing," Ozzy said. "Every year I wonder, 'Can it get any better than this?' And it does! I think if we allowed it to, this thing could just keep rolling on forever."

Putting together *Ozzfest* in 2005 has once again required the undivided focus of not only Ozzy and his brilliant spouse, but also of a wide-ranging variety of music industry forces. It's no easy task planning such an endeavor: signing nearly two dozen acts to perform on a nightly basis, designing the two stages, making complex travel, food and housing arrangements involving 20 trucks, 40 buses and more than 500 crew members, as well as making sure that everything goes off like clockwork night-in and night-out. It truly has been a herculean task, but it's one that Ozzy, and his wife now seem to relish.

"There's so much talent out there, so much great music," Ozzy said. "It's very rewarding for me to hear a lot of young bands who obviously have been influenced by the groups that have preceded them, but who also seem very determined to make their own sound—to do something different. That's what I find exciting. To me, this is my way of giving something back. It's not about money or about attention—I've got all of that I need. It's about giving younger bands a break. Hopefully, this will give some of those bands the kind of exposure they need."



"It was such a pleasant surprise to be asked to headline this year's event."

## A LEGENDARY FORCE

In retrospect, how appropriate it is that one of Black Sabbath's most memorable discs features the title **Never Say Die**. As this timeless British metal warhorse has proven time and time again, Sabbath is the beast that can truly never die... much to the delight of guitarist Tony Iommi. You see, each and every time Sabbath completes one of their historic "reunion" tour runs, Iommi fears that it may be the last time he ever gets to play such Sabbath chestnuts as *War Pigs*, *Iron Man* and *Paranoid* in front of an appreciative audience. But seemingly just as the mustachioed six-string legend begins to fret about the fate of the band that he's helmed for more than 35 years, the phone inevitably rings, and the distinctive voice of Sharon Osbourne is on the other end, asking if Tony would be interested in touring with her husband Ozzy once again.

That in a nut shell, is the crux of Iommi's current status with Sabbath. He is the sole member of this hallowed heavy metal institution who has survived all the ebbs and flows that have characterized this unit's incredible history. But these days he finds his fate, and the fate of Sabbath, in the hands of others—most notably Ozzy and Sharon. Dating back all the way to this group's initial reformation in 2000, it was agreed by all that Iommi would never again "sully" the Sab reputation by playing Sabbath music with anyone other than that unit's Original Lineup—vocalist Ozzy, bassist Geezer Butler and drummer Bill Ward. And while he still occasionally bemoans having others dictate the status of his musical "child", as the reunited Sabbath head out once again to headline *Ozzfest 2005*, Iommi knows in his heart-of-hearts that he made the right decision—the only decision—when it came to handing over Sabbath's reins of control.

"What was I to do?" he asked good-naturedly. "I would do just about anything to keep Sabbath going, and having Ozzy back in the band took everything to a level I couldn't have imagined just a few years earlier. It's been an incredible ride, though not always knowing what might happen next can drive you to distraction at times. I was quite concerned as we toured in 2004 because I wasn't hearing much from Sharon about what might be next on our agenda. But by tour's end, everything appeared to be quite positive."

And that up-beat attitude was enough to inspire Iommi to keep his future Sabbath desires flying high. Of course he'd love to get back into the recording studio with Ozzy and the boys at least one more time to create their first album together in over 15 years. Perhaps that is never to be. But Iommi understands that each day he keeps Sabbath alive, is another great day for heavy metal music. More than anyone else in and around the Sab camp, Iommi's greatest wish has always been to maintain the group's musical light burning brightly. And even when he's involved with other musical projects (as he currently is with former Deep Purple vocalist/bassist Glenn Hughes), it is clear that after more than three-and-a-half decades of living and breathing Black Sabbath, that band is never far from Iommi's thoughts.

"I am somewhat optimistic that there will be a future for Sabbath after this tour," he said. "There were times in the recent past when I really didn't see the light at the end of the tunnel. Ozzy didn't seem to be into it, and I just didn't know if we would ever be able to get Sabbath going again. But at the end of the last *Ozzfest*, we all had a very nice chat, and it seemed as if everyone was very happy and quite committed to continuing on in some capacity in the future. Now that we're doing it again in 2005, I see no reason why that can't be carried to the next step."

Ahhh... the Next Step. While Iommi won't come right out and say it, in his mind that step invariably would involve going into the recording studio with the reunited Sabbath gang. Make no mistake about it, this unit has tried walking this path before—most notably back in 2002 when they spent the better part of two months writing and recording—with the net result being two studio tracks that made it onto their live *Reunion* double CD package. But Iommi believes that with the proper time and focus (especially on Ozzy's part) the band could produce something superlative—a disc that could add another glowing page to the Sabbath history book. Yet for all his desires and intentions, Iommi still isn't sure if the opportunity to record with his life-long musical cohorts will ever arise again.

"I'm not the one with the final say on that matter," Iommi explained. "But I would think at this point making a new album is almost a necessity. We can't keep going out there and just play *War Pigs* and *Iron Man* every time. I'm sure those songs will still be there as a key element of our set, but they should be augmented but something new. That's the way I feel about it, and I think the rest of the guys are beginning to share my sentiment. It wouldn't take us that long to get material for a new album together. Geezer, Bill and I could go in and do the album, and then bring Ozzy in for a few days just to do his vocals. It would be just like the old days! (Laughs)"

Thankfully not *everything* around Sabbath is like it was in the "old days", back in the '70s when Sabbath ruled the metal roost with wall-shaking riffs and an unsteady off-stage relationship. Back then Iommi and Osbourne didn't always get along famously, and the guitarist is the first to applaud the greatly improved status of their on and off stage relationship. He realizes now that he and the Ozz are like brothers—albeit siblings that don't always share the same perspectives on life, business or day-to-day existence. But thanks to Sharon's steady guiding hand, it appears as if the Tony/Ozzy relationship is closer than it's been in years. And that fact alone provides Iommi with a never-ending well of hope when it comes to considering Sabbath's future.

"Ozzy is probably healthier and happier than I've seen him in years," Iommi said. "He is physically much better, and his whole outlook is much brighter. There isn't as much talk of retirement any more—in the past that seemed to be one of Ozzy's preoccupations. Now he was actually talking about the future—a very nice change."





**TONY IOMMI**



# KILLSWITCH

## ENGAGE

### A ROARING

### SUCCESS

**K**illswitch Engage are one of the hottest up 'n coming bands in the modern heavy metal scene. But there's a catch. Almost immediately after the release of **Alive Or Just Breathing**, their Roadrunner debut and second album overall, their talented singer, Jesse Leach, abruptly exited the band, due to voice and personal issues. Most bands would have been crippled by the loss of their frontmen. But Killswitch rebounded with Howard Jones, and went on to sell more records, get on higher profile tours and sell out every venue that they headlined. In fact, the loss of their singer wound up being the best thing that ever happened to them. KsE emerged like the indie underground's version of AC/DC, making what could be their best record with **The End Of Heartache**, which has scanned nearly 300,000 copies in a half a year of release. KsE is doing **Ozzfest**. They did the inaugural **Headbanger's Ball Tour**. They tour like it's going out of style. We spoke to KsE's resident Renaissance Man, the talented Adam Dutkiewicz, about the wild ride that his band has been on. *Editor's Note: Adam D. is a regular comedian, and most of his answers were given in jest.*

**Do you feel you have gotten to the point that you don't even need to mention your original singer, Jesse Leach? Do you feel that Howard has made his mark?**

I wish it got to that point. People still ask that question, every day of my life. It still comes up, even now. How long has Howard been in the

band? Ten times as long as Jesse ever was. I don't get it, dude, but it's still brought up. Forgive me, I was a bad boy last night. I went to bed without brushing my teeth. I was so drunk. When I am drunk, I steal things outside the club and hide them in the tour bus. What is Adam stockpiling in our bus? The bus driver got so mad. I plead innocent, because most of the time, I don't even remember what I do when I am intoxicated!

**All good. Did you guys ever expect to get as big as you have gotten?**

Not at all. We were doing this for

love touring, as well. I am trying to find the "Art Of Balance," like the Shadow's Fall album. [laughs].

**How did you get into production work?**

Actually, I started writing and recording music on my own and that sparked an interest and then I went to school to study production and engineering and all that stuff. It is starting to become lucrative.

**You are famous for your crazy on-stage antics. Do you ever plan or choreograph your moves or is it all spontaneous?**

Do you think it would be choreographed? Come on. It's about having fun. I was white trash for Halloween. I was wearing trash bags on stage. The whole first song, I was in a trash barrel! It was a big Rubbermaid trashcan. I don't know. I played. I don't know. It just happens. It's me thinking I am wittier than I am really am. To me, it's the funniest thing in the world, to everyone else, they might be scratching their heads.

**Tell us a little about your side project with Ken Susi, guitarist of Uneath.**

What side project? We have no side project. We did. It was something for fun, called Burn Your Wishes. We're busy now, so it was something we did for fun. "Let's make music together."

**Tell me something about KsE that I wouldn't know by looking at the band or by listening to *The End Of Heartache*.**

We're all losers! [laughs] We're all average guys. We spend our off time arm-wrestling competitions and eating chicken wings at the same time. I am so in the mood to eat chicken wings right now, it's ridiculous. There's a Hooter's around here. But I am not into Hooter's at all. I don't go to strip clubs, because I don't like girls flaunting their stuff around me and there are so many gross dudes there. The girls see you watching them and they watch me watch them, and I feel creepy. Ew. I feel dirty. I am so not a typical guy. I feel like a dirty, creepy dude. I hate sports and cars. I am pumped that Boston won the World Series, though. I lived in Boston for 4 years, and I went to games. I don't think I am ego-crazy, either. I'm not like, 'Oh, I am cool because I am in a band.'

**Describe the essence of the band's sound.**

Oh, that's easy. There's some riffs. There's some screaming. There's blick-um, blick-um, blick-um, which is drums. There's some 'Argh, Argh, Argh,' which is screaming.

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**Arch Enemy**



**As I Lay Dying**

**T 2005**  
**IN THE**



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Mastodon



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As I Lay Dying

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The Black Dahlia Murder



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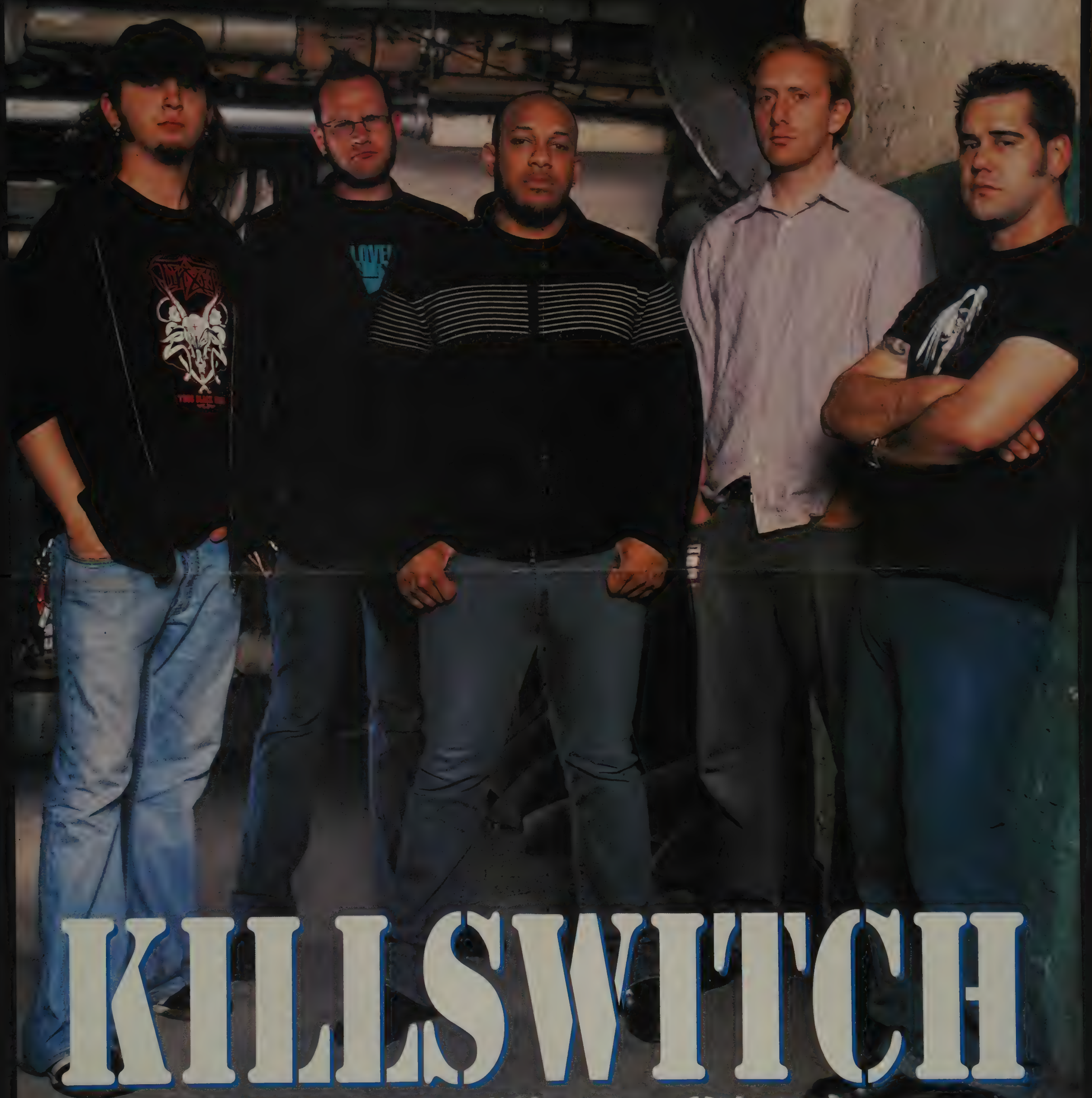


Killswitch Engage



Rob Zombie





# KILLSWITCH ENGAGE

PHOTO: FRANK WHITE

OZZFEST  
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## "There was never a conscious decision on our part to change our image."

As anyone attending this year's **Ozzfest** is well aware, the members of Mudvayne have always been just a little different from your conventional heavy metal band. Oh sure, these Illinois natives made their rep a few years back with explosive discs like **L.D. 50** and **The End of All Things to Come...** along with shock rock tactics that included dressing themselves in some of the most outrageous stage gear this side of Slipknot. But things have rather radically changed for vocalist Chad Gray, guitarist Greg Tribbett, bassist Ryan Martinie and drummer Matt McDonough. Or perhaps more correctly we should say that they've evolved. As this power-packed quartet prepare to hit the road in support of their latest explosive collection, **Lost and Found**, the wild stage garb is no more, replaced by more "sedate" rock and roll attire. But rather than stating that this was some carefully planned move to distance themselves from the rest of the shock-rock pack, this unit insist that it is more the end result in a slow, gradual evolutionary process. That fact, along with many others, served as the crux of our recent conversation with the ever-informative McDonough.

**MM:** We've never played in South America, and being part of one of those big Brazilian festivals would be amazing. We also haven't had the chance to tour in Eastern Europe, and that's very high on the priority list. And, except for Japan—where we've toured once—we've never been in Asia. So to say the least, there are a lot of places for us to get to this year... and we will! But the priority for the moment is making sure the album gets off to a great start in America, and then we'll be ready to take on the world!

**Hit Parader:** There has been so much speculation about why Mudvayne has dropped the makeup and the wild stage cloths. What's the true story?

**Matt McDonough:** The great misconception that a lot of fans seem to have is that we held a band meeting at some point last year and just decided to stop wearing the makeup on stage. Nothing could be further from the truth. It was *never* a conscious decision on our part. It was something that happened very gradually, and very naturally over the last few years. I think you'd have to go back to 2002 to see where the progression to this point began. That's when we began to occasionally go on stage with very scaled-down makeup, and by the time we toured with Metallica in 2003, we weren't wearing any makeup at all. It was something that just happened—not something that was planned.

**HP:** Would it be a mistake to say that the makeup had served its purpose for Mudvayne?

**MM:** That's an interesting way of looking at it... and I'd have to agree with that. When we first started wearing makeup, it certainly made people notice. It was definitely very dramatic. But it wasn't any sort of marketing tool; if anything, it was an *anti-* marketing tool. I can remember going into a club in the early days and maybe there were 30 people in there. Within 15 minutes they had all left. We intimidated them with the way we looked. So it did draw attention—even if it wasn't always in the way we wanted. But now the focus needs to shift. The music is so strong on this album that we believe that nothing should overshadow it in any way.

**HP:** It seems while your look may have changed, the intensity of your music has not.

**MM:** That's it, exactly. But while there is a great deal of intensity to this music, there's also an accessibility that may not have been there before. A lot of these songs are melody-driven, which isn't something you couldn't say about a lot of the material on the first two albums. I think we've managed to develop a not-so-delicate balance between intensity and accessibility on **Lost and Found**, and by doing so we've created the best album of our career. There is a natural growth that's evident here. We're not the same band that made **L.D. 50**. We've learned so much, and we've grown up a lot as musicians and as people. All that is reflected in this music.

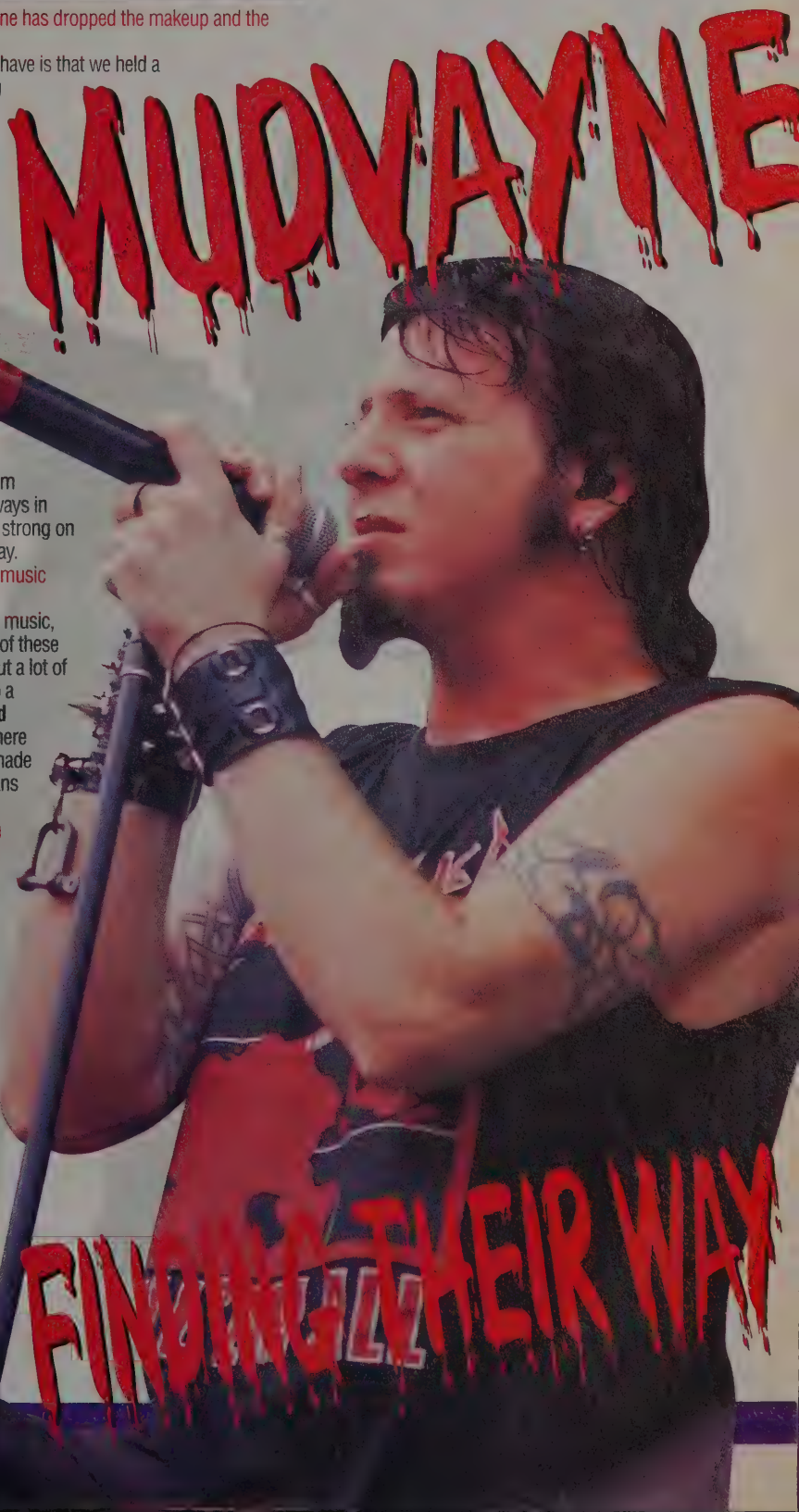
**HP:** Did the band go into the creative process for **Lost and Found** with certain goals in mind... and if you did, how surprised were you by the results you achieved?

**MM:** That's an interesting question because there were times when we all found ourselves looking at one another wondering if this is what Mudvayne is supposed to sound like. I don't believe we began writing or recording with any particular aspirations in mind—other than to make an incredible album. But then some of the songs ended up sounding like a weird mix of pop and Black Metal, and we had to stop and question ourselves a little bit. But once we did, we realized that what we were creating was very special—even if it was a little different.

**HP:** Give us a little insight into the creative process that goes into a typical Mudvayne song.

**MM:** It can depend on a number of factors, but a lot of the time it's based around us jamming on an idea until it begins to take shape. But nothing is formulaic. Greg may come up with a riff, and then I'll kick in and start working with him. Then Ryan will add his perspectives on it until it begins to form an actual song. At some point Chad will react to what we're doing, and if it inspires him, he'll start putting together some lyrics. Obviously, not all the songs happen that easily or that quickly, but that's the basic pattern for almost everything we wrote for this album.

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# STEVE HARRIS



PHOTO: FRANK WHITE



**2005** has shaped up to be a pretty exciting year for Iron Maiden. Following a relatively slow 2004—where the release of this legendary metal band's DVD collections, *The Early Years*, served as their most visible creative output—things have clearly begun to pick up in the camp of these hallowed British bashers. As rumors surrounding a new album (their first studio collection since 2003's *Dance of Death*) continue to swirl, and reviews for the group's 2005 *Ozzfest* performances begin to pour in, it's clear that Maiden Mania is sweeping the U.S.A. But, as always, the return of the Maiden Metal Machine is a world-wide phenomenon—as anyone can tell from the immediate and overwhelming

understatement. But it is a distinction that the Maiden Metal Machine have clearly earned with more than 70 million copies of such albums as *Number of the Beast*, *Powerslave* and *Killers* enthraling metal fans around the globe over the last 25 years.

"I was told about that rather recently," Murray said. "It's an incredible concept to consider—that Maiden is among the 100 top-selling recording artists in history. That covers a great deal of musical terrain, doesn't it? It would be incredible to just be among the top-100 rock artists, but this is much more exciting. It is the ultimate compliment to consider that we've now been around for 25 years, and that the fans have stayed so loyally behind us for that entire time."

gothic tales, few bands in hard rock history have ever attempted to be either so provocative or proficient. While it is still too early to know much about Maiden's new album (or at least too early for the band members to reveal the intimate details), it does appear as if their upcoming collection will continue many of the most noble, time-honored Maiden musical traditions. One major change, however, may well be in the group's songwriting approach where over the years the focus has shifted from being predominantly (or almost exclusively) controlled by Harris to being much more of a one-for-all and all-for-one arrangement with everyone contributing to the creative process. Indeed, on the band's most recent disc, *Dance of Death*, all six of the Maiden

# IRON MAIDEN

## ROCKING ALL OVER THE WORLD

response afforded the announcement of the band's European summer tour dates.

If for any reason, you don't believe us, just check out these facts: more than 50,000 tickets for a Maiden show in Gothenburg's Ullevi Stadium sold out in less than six hours, while at the same time, all of the available 22,000 tickets for the band's Helsinki show moved in less than a day. Yes, things are clearly heating up for vocalist Bruce Dickinson, bassist Steve Harris, drummer Nicko McBrain and guitarists Dave Murray, Adrian Smith and Janick Gers.

"Sometimes it's amazing to me to see how loyal the fans stay to us," Murray said. "We can take off a year or two, and when we return they all seem even more anxious to see us. Many of them have grown up with Maiden's music over the years, and their loyalty is superlative. I imagine there can't be a greater compliment that fans can pay to a band than that."

To put all of this undying fan devotion into some kind of proper perspective, perhaps it's best just to state the rather amazing fact that Iron Maiden are on the verge of becoming one of the 100 top-selling recording artists of all-time. Mind you, that's not top 100 metal artists... or even top 100 rock and roll artists. This is a list that includes everyone from the Stones to Sinatra, the Beatles to Bing Crosby, U2 to Pavarotti. To say it is a distinct honor to be included in such high-and-mighty company would be a grand

Yes, it has now been 25 years since Iron Maiden first began blasting their unique brand of Anglo-metal into the ears of unsuspecting fans from London to Los Angeles. Despite a number of key roster changes (which have seen three vocalists

men received a writing credit on one song or another—certainly a unique happenstance in the heavy metal world.

"We've developed a great rapport with one another over the years in terms of our writing," Murray said. "We all

come in with ideas, and while we still depend on Harry (Harris) for most of the material, everyone is very much involved. It's a very satisfying feeling to know that everyone has contributed to a new album."

Of course, following the release of the new album—which may occur by the fall—a massive world tour will follow. At present, it still isn't known exactly when the North American leg of such a road excursion might begin, but it would pick up where the band left off when they spent the summer season co-headlining the 2005 version of *Ozzfest*. While Murray was still a bit hesitant when it comes to discussing the intimate details of the band's own U.S. tour, he did let on that the response the band enjoyed at *Ozzfest* has only further inspired the Maiden men when they consider their next road quest.

"This tour is something that we all find very interesting," he said. "*Ozzfest* has become such a tradition during the summer. And I know we welcomed the opportunity to take part in this one. But beyond that, it's still hard to say what lies ahead, other than to say that one way or another I'm quite certain that Iron Maiden will be in the road again in America this year."

**"It's amazing to see how loyal the fans have stayed to us."**

perform with the band during various point of their reign) it is the group's current and "classic" lineup that has continually won the longest and loudest accolades from the unit's ever-loyal following. And now as Maiden gear up for their next album and tour, it only seems fitting that they celebrate their 25th year as a band with kudos coming in from all corners of the hard rock universe.

"It is quite an accomplishment," said Murray, who stands along with Harris and as the only two Maiden members who've been there from the very beginning, without ever taking a break from the band's metallic mashings. "It's impossible for me to get a true grasp on the notion of us being around for 25 years. It's almost beyond comprehension. But there's obviously a reason that we've lasted so long... we're damned good at what we do!"

What Maiden do is create some of the most intense, expansive and imaginative music in the annals of metaldom. With lyrical subjects ranging from heroic battles to



# ROB ZOMBIE

## SECOND STAGE HEADLINER

**T**o some followers of the heavy metal scene it may appear as if **Ozzfest** Second Stage headliner Rob Zombie has been laying low for a long time. After all, it's been nearly three years since the appearance of his last disc, **The Sinister Urge**, and nearly two years since the conclusion of his last world tour. But make no mistake about it, Mr. Z has been doing *anything* but kickin' back. Over the last few years he has completed work on his second Big Screen blockbuster, *The Devil's Rejects* (the follow-up to his 2003 quasi-classic gore-fest, *House of 1000 Corpses*) and he's been contributing soundtrack tunes to a variety of Hollywood projects. In addition, he's currently in the midst of writing material for his third solo disc, and—of course—he's one of the main attractions at this summer's **Ozzfest**, where he's been sharing the spotlight—as Second Stage headliner—with the likes of Black Sabbath and Iron Maiden.

"I've always been at my best when I've been active," he said. "And this has been a busy time for me. Those fans who only know me through my music may be wondering what I've been up to—but they'll soon find out!"

To anyone that has followed his eclectic career, it is clear that Zombie has always prided himself in doing things in a fashion far from the ordinary. Whether that attitude is best reflected on his albums, his movies, his MTV videos or his always-outlandish stage productions, the undeniable fact is that throughout his career Zombie has taken particular pride in pushing the parameters of the rock empire to their furthest extremes, and then not-so-gently probing what lies beyond.

Certainly this approach has brought Zombie worldwide acclaim over the last two decades. First, his bastard brain child, White Zombie, ruled the early '90s metal roost with such discs as **El Sexorcisto: Devil Music Vol. 1**, and **Astro Creep:2000**. Then, upon that band's demise in 1998, he launched a multi-faceted solo career that has already seen his efforts, **Hellbilly Deluxe** and **The Sinister Urge**, emerge as chart-topping hits. All-in-all it's been a wild ride for this admittedly off-center rock and roll "beast" who can seemingly look at any human condition and simultaneously see the humor, pain and pathos of the situation.

"I am definitely an observer of humanity," he said. "But most of my creativity is spurred by my own imagination. Few things I've ever seen or experienced can match what the mind can come up with."

For all of his current acclaim, much of Zombie's past is cloaked in a veil of intrigue. But as often as one may ask, Zombie remains rather reluctant to reveal the mysteries of his upbringing, preferring to let them add to his mystique. With a little careful prodding, however, he'll reveal a few of the secrets of his early days—the keys to what transformed this once mild-mannered East Coast native into a true-blue, hells bells "zombie". Most of his reminiscences seem to begin around 1985, the year White Zombie came into being in the heart of the New York City punk scene.

"I was always interested in unusual things," he said. "Long

before I ever thought about starting a band I was into seeing horror movies and reading about serial killers. So when I was first getting into music, the whole New York 'alternative' scene of the early '80s was flourishing and the kind of imagery associated with that kind of stuff just fit right in."

Rob and his musical cohorts were indeed so attracted to Grade-B horror flicks, that when it came time to name his fledgling band he turned to the 1932 Bela Lugosi scream fest *White Zombie* for inspiration. And when the first version of White Zombie hit the stages of such notorious New York clubs as CBGB's, Rob mixed his penchant for bizarre visual imagery with the group's equally unusual sound, a style that was then described as a "marriage of Black Sabbath, Motorhead and the Ramones." While the critics who presented such a description were attempting to be far from complementary, nothing could have pleased Rob more.

"The New York underground movement of the mid-'80s, which we were unquestionably a part of, wasn't really into hard rock," he said. "And when we switched over to metal, we brought all that 'alternative' stuff with us. That had never existed there before."

Through the first five years of the band's career, it was White Zombie's unpredictable blending of diverse stylistic elements that kept them from attaining more than a cult following. Their early indie releases, such as the EP *Psycho Head Blowout* and albums like **Soulcrusher** and **Make Them Die Slowly** only served to further confuse the commercially-attuned rockers of the era. Clearly, White Zombie's hell on wheels sound and outrageous appearance was just considered "unacceptable" by mainstream metal society. But good things occasionally come to those who wait, and as the hard rock scene began to change in the early '90s, new opportunities opened up for Rob and his band. After years of struggling, they finally hit pay dirt when they were signed by to a mega-sized record deal and soon found themselves headed directly for the metal mother load.

"We had done all we could with the independent labels," Rob said. "When a major label came knocking we thought it was a great opportunity for us. The best part is that they agreed to let us do what we do. They didn't come in and try to change a thing."

After a highly successful six year run, by the late '90s Rob believed that his time with White Zombie had run its course. After much discussion and some consternation, he decided to go it alone as a solo performer, releasing **Hellbilly Deluxe** in 1999. When that disc (and its subsequent tour) attained levels equal to anything that White Zombie had previously enjoyed, any notion that this unique performer had made the wrong career decision was quickly cast aside. Then with the impact caused by **The Sinister Urge** adding another level of gloss to his solo status in 2002, it became apparent that Rob Zombie's decidedly warped view of the world would continue to entertain, enlighten and enrage all those whose lives his music touched. And now with his resurfacing as part of **Ozzfest 2005**, it seems as if heavy metal's master of the macabre is about to begin another musical thrill ride none of us will soon forget.

**"I've  
always  
been at my  
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**ROB  
ZOMBIE**



# SECOND STAGE

**M**any industry insiders and fans were in agreement about one thing about last year's Ozzfest side stage. It was the most underground and heaviest side stage in years. The second stage has always been a showcase for up 'n comers, but the late '90s and early '00s were filled with many nu metal acts that didn't survive long enough to make a second album. It was almost as though appearing on the Ozzfest would be the kiss of death or the vehicle to break out for most young bands. However, since about 2002, Sharon 'n Ozzy have kept the second stage as heavy as humanly possible, and 2005 is no exception. It even surpasses the quality of the '04 side stage, which, for the memory-challenged, featured Lamb Of God, Hatebreed, Slipknot, Unearth, Bleeding Through and DevilDriver. This year, Rob Zombie closes the side stage, with '03 breakout stars Killswitch Engage returning and performing just before Zombie. Christian crushers As I Lay Dying and dirty rockers Mastodon round out the "fixed" slots—that means they play at the same time every day. The rotating slots are filled by Trivium, In Flames, Soilwork, Arch Enemy, It Dies Today, The Haunted. If that ain't brain damagingly heavy (and as you'll find out when you read on, extremely Swedish), then nothing is. Here's our rundown of who, what, and why these bands are about to make the summer even hotter.

## ROB ZOMBIE

**Who:** Pioneer of industrially tweaked aggro mixed with B-grade horror culture and imagery. Rob Zombie makes *another* Ozzfest appearance—he appeared with his old band White Zombie and as a solo artist. He's got a new album to promote, so what better way to educate the kids than with an Ozzfest appearance?

**Why It's Good For Him:** Rather than getting lost on the main stage, Zombie makes a bigger splash by closing out the main stage. By the time he goes on in late afternoon, the audience is maximized and ready for him and his new material.

**Why It's Good For Ozzfest:** While Zombie's last album wasn't exactly a smash, he's still a high profile artist and the curiosity factor of his long-time fans will help draw a crowd.

**Why It's Good For You:** Zombie always puts on a good show, whether he makes a big stage production or not.

## KILLSWITCH ENGAGE

**Who:** Massachusetts metal behemoth who've toured with everyone from Hypocrisy and Soilwork to Slayer and Mastodon to the Used and My Chemical Romance. Clearly, KsE are road warriors, with a blistering metal style that's tempered by their use of melody. Their third

album, *The End Of Heartache*, is nearing Gold-selling status.

**Why It's Good For Them:** They get a fixed slot. They may be preaching to the converted—as in, they will be playing in front of their fans and an audience they've already played to for years—but after touring with non-metal acts such as the Used, this will re-cement this band's roots in the metal scene.

**Why It's Good For Ozzfest:** They have a huge, dedicated fanbase that will buy tickets. KsE will "fill the seats," or in this case, fill the "parking lot" where the second stage is placed for General Admission ticket holders.

**Why It's Good For You:** Like Zombie, a KsE show is always a good time. Especially when guitarist Adam Dutkiewicz starts dancing around like a fool. You will mosh and you will laugh.

## AS I LAY DYING

**Who:** California based Christian metalcore band, who've just released *Shadows Are Security* through Metal Blade. Their last album, *Frail Words Collapse*, sold like hotcakes for an underground band, surpassing 150,000 sold.

**Why It's Good For Them:** They've got a new album to promote. They've also got diehard fans, who will show up to see and support them.

**Why It's Good For Ozzfest:** See above. While As I Lay Dying might be the odd band out (this type of metalcore isn't as popular with Ozzfest audiences), the challenge might cause them play their asses off, which is good for all parties.

**Why It's Good For You:** If you're not too familiar with AILD, we say try it. You might like it.

## MASTODON

**Who:** Atlanta-based rock band whose last album, *Leviathan*, landed on almost every critic's top ten list for 2004, thanks to Mastodon's use of Southern fried, bluesy riffs.

**Why It's Good For Them:** Mastodon needed a mainstream outlet like Ozzfest to help propel them to the next level. They will be playing to a more sizeable audience than they ever have. These appearances will take them to the next level.

**Why It's Good For Ozzfest:** Every metal fan will be satisfied by Mastodon's equal balance of dirty, dirty hard rock and uncompromising metal.

**Why It's Good For You:** Ozzfest fans like to toss back brews in the afternoon. Mastodon are the best band to do that to.

## TRIVIUM

**Who:** Orlando, Florida quartet that's been racking up comparisons to Metallica, thanks to the songwriting prowess and guitar solos that dot their Roadrunner debut, *Ascendancy*.

**Why It's Good For Them:** These kids want to conquer the heavy metal world. Ozzfest is the first stepping stone in achieving that dream.

**Why It's Good For Ozzfest:** Ozzfest attendees love real metal and they love guitar solos. Trivium are all those things.

**Why It's Good For You:** These guys are new, so it might be your first chance to see 'em live and in such a "small" setting. Do it before they headline Ozzfest's main stage in a few years, so you can say "I saw them way back when."

## SOILWORK

**Who:** Swedish metal band with a fondness for keyboards. They've just released *Stabbing The Drama*, and need to promote the hell out of it.

**Why It's Good For Them:** While *Stabbing The Drama* is their sixth album, not enough American metal fans know who Soilwork is. They will after Ozzfest 2005.

**Why It's Good For Ozzfest:** A long term, credible band on the side stage will bring out metal snobs who've eschewed Ozzfest in the past.

**Why It's Good For You:** Soilwork don't tour the US that much, so here's your chance to rock out to 'em.



PHOTO: FRANK WHITE



# THE OZZFEST GUIDE

BY AMY  
SCIARRETTO

## ARCH ENEMY

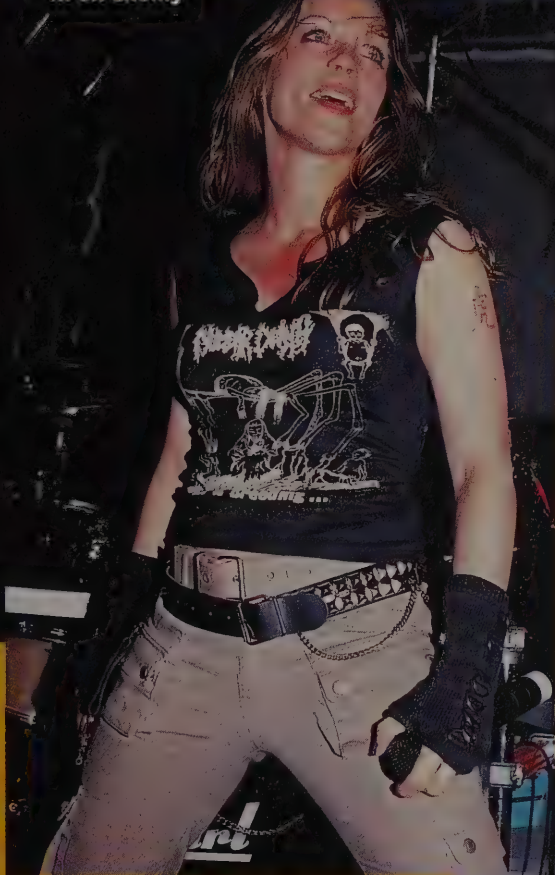
**Who:** Another Swedish melodic death metal band with a chick singer who outbarks even her toughest, most calloused male counterparts.

**Why It's Good For Them:** Ozzfest will be an introduction of Arch Enemy to many metalheads. They need a mainstream outlet to get them into the spotlight, and this is out.

**Why It's Good For Ozzfest:** Ozzfest is a sausage party and having Arch Enemy's Angela Gossow on the bill gives the tour a much needed shot of estrogen. It will also encourage the female ticket-holdin' contingent.

**Why It's Good For You:** You get to see Gossow roar, and to see Michael Ammot, late of Swedish legends Carcass, play guitar. Nuff said.

## Arch Enemy



## THE HAUNTED

**Who:** You guessed it. A Swedish melodic death metal band. But The Haunted, featuring ex-members of At The Gates, have reunited with original singer Peter Dolving, and have just released **revolver**.

**Why It's Good For Them:**

**revolver** hasn't even begun to hit an audience. Ozzfest will put the band in the faces of a whole new realm of fans who need to know about this band.

**Why It's Good For Ozzfest:** Much like the case with Soilwork and In Flames, The Haunted not only ups the tour's Swedish melodic death metal factor, they up the cred.

**Why It's Good For You:** The Haunted shreds live.

## IT DIES TODAY

**Who:** Extremely good looking Buffalo band that plays balls out metalcore, yet also knows how to insert a catchier-than-germs-from-a-baby chorus into the maelstrom on their Trustkill debut, **The Caltiff Choir**.

**Why It's Good For Them:** They've toured with a lot of metalcore bands. This will be a new audience for It Dies Today.

**Why It's Good For Ozzfest:** Good looking dudes. Unforgettable songs. The band gives the tour a metalcore kick.

**Why It's Good For You:** Days after Ozzfest is over and you're back to work, summer school, or whatever it is you do when you're not taking the day off to attend Ozzfest, you'll be singing It Dies Today songs in your head. You get more bang for your buck.

## BLACK DAHLIA MURDER

**Who:** Michigan death metal band who broke onto the scene in 2003 with *Unhallowed*, their debut for Metal Blade. Shortly after the album's release, the singer and bassist left, only to return to the fold.

**Why It's Good For Them:** Their new album, *Miasma*, is out this summer, and Ozzfest will be the prime vehicle to promote it.

**Why It's Good For Ozzfest:** BDM are the deathiest band on the bill. It's nice to have variety on the second stage, and BDM helps provide it.

**Why It's Good For You:** You've probably never heard of this band. Send Ozzy and Sharon a thank you note for broadening your musical palette.

## BURY YOUR DEAD

**Who:** Moshcore band that broke up but got back together and released *Cover Your Tracks* through Victory Records last year.

**Why It's Good For Them:** Like many other bands, this tour will introduce this band to a whole new audience.

**Why It's Good For Ozzfest:** The tour needs more than just Swedish melodic death metal bands.

Bury Your Dead lend a serious mosh factor.

**Why It's Good For You:** If you like moshpits, BYD will make sure that plenty ensue.

## A DOZEN FURIES

**Who:** The band that won the Ozzfest reality show, *Battle For Ozzfest*, which was on MTV last winter.

**Why It's Good For Them:** Figure it out. This isn't brain surgery. This is an unsigned band and they are playing Ozzfest. Tons of record label people go to Ozzfest every year. You can bet your sweet buns that A Dozen Furies will end this summer by signing a record deal.

**Why It's Good For Ozzfest:** More publicity for the tour and the show, if there is a second season.

**Why It's Good For You:** That remains to be seen.

## IN FLAMES

**Who:** Swedish melodic death metal band with a new album on the way. In Flames have paved the way for many current New Wave Of American



In Flames

Metal bands.

**Why It's Good For Them:** In Flames have been around longer than many of their side stage peers, and they deserve to have "Ozzfest appearance" on their resume.

**Why It's Good For Ozzfest:** Another long term, established band lends an instant shot of credibility for the tour.

**Why It's Good For You:** In Flames rule. They are an unstoppable live act.

PHOTO: FRANK WHITE

PHOTO: FRANK WHITE



# BLACK LABEL SOCIETY

## A WYLDE RIDE



**Zakk Wylde:**  
One very busy rocker.

**T**hese days, it's tough enough for most rockers to have *one* successful career in the music industry. Guitarist Zakk Wylde has managed to have *two*... and better yet, he's done 'em both at the same time! As the legendary lead guitarist for Ozzy Osbourne's recording and touring ensemble, he has laid the pedal to the metal on such historic hard rock outings as **No Rest For The Wicked**, **No More Tears** and **Ozzmosis**. And on the rare occasions when he hasn't been helping the Ozz stay at the top of the rock pile, Wylde has found time to further embellish his stellar credentials in Black Label Society, a hard-edged unit that has allowed this New Jersey-born axe ace to explore the other (seemingly all intensely heavy) sides of his rock and roll personality. As shown throughout BLS's latest disc, **Mafia**, as well as his main-stage stint at this year's **Ozzfest**, Wylde has once again tapped into the metallic mother lode, delivering a wall-shaking, ground-quaking collec-

tion guaranteed to leave all who experience it with a definite ringing in their ears.

"This is the sixth Black Label Society album," Wylde said. "And to me it may be both the best and the most important album I've ever done. It's the best one because it really kicks ass from start to finish, and while that news probably doesn't surprise any fans that much, there's a depth to the material here that blows a lot of the earlier stuff away. And it's the most important album because it's the first for a new label, and they really believe in the band and in me. They think Black Label Society can go all the way to the top—and I believe 'em when they say it."

Even the most cursory run through the material featured on **Mafia** reveals exactly what Wylde is talking about. On tracks like *Fire It Up*, *You Must Be Blind* and *Spread Your Wings*, the guitarist's distinctive, blues-based riffs carry each and every track to dizzying heights, while his ever-improving vocal skills provide these songs with a depth and substance not previously encountered. Now seven years into Black Label Society's recording career, Wylde seems to have hit upon just the right formula for presenting his own musical sound.

"My music will always reflect who I am as a person, and the music that influenced me," he said. "There's will always be a bit of Sabbath and Zeppelin in there, but there will also be just enough Skynyrd to keep things from being too predictable. Those are the bands that rocked my world back then, and they're still a major influence now. It's all the stuff that a kid growing up in Jersey during the '70s was able to absorb—and then try to present in his own way."

Indeed Wylde has come a long way since his teen-aged years in the Garden State. It was there in 1987, at the tender age of 19, that he was plucked from virtual obscurity to replace Jake E. Lee in Ozzy's band. Since that moment there's been little time for looking back for this long and lean six string master. His time with Ozzy and BLS has been off-set with an occasional acting gig (he was type-cast as the wild and crazy guitarist in the movie *Rock Star*) and

TV appearances (you could've checked him out on a weekly basis as he played a major role in the recent MTV series, *Battle For Ozzfest*.) And while he knows he's never gonna win any *Oscars* for his acting skills, don't try to get Wylde to choose favorites between Ozzy and Black Label Society. As he indicated, it would be like choosing your favorite child.

"They're both part of my heart," he said. "I could never choose. Ozzy has been great in that he's always encouraged me to keep playing in Black Label Society even when he's needed me in the studio or on the road. So far, I really haven't run into any major conflict, and I hope I never will. All I know right now is that 2005 is shaping up as a busy year where I plan on touring with BLS and hopefully at some point doing some recording with Ozzy. And you know what? I love it!"

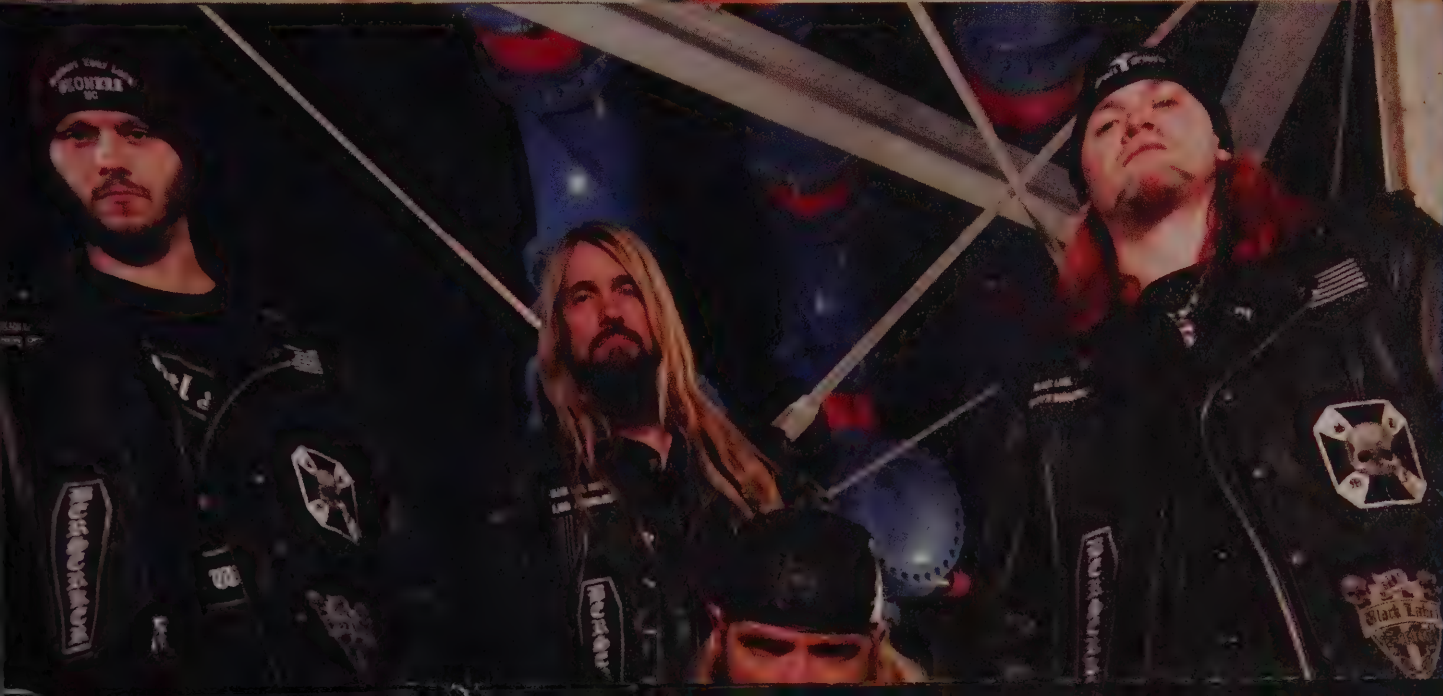
**"This album  
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PHOTO: FRANK WHITE





**Iron Maiden**





# BLACK LABEL SOCIETY

## A WYLDE RIDE



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2005

WAGE

Black Label Society



Velvet Revolver



# MIKE BORDIN

and Yamaha Drums

Mike's Drum Tech  
Chris (Foolie) Gotti

Mike's Yamaha  
Recording Custom Kit

Mike,  
Drummer,  
'Ozzy'

Mike's  
Signature Copper  
Snare Drum

Mike's  
SubKick

BORDIN'S CHOICE





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## BORDIN'S CHOICE





# IRON MAIDEN



OZZFEST  
2005



# Black Sabbath



OSZzyFEST  
2005

PHOTO: FRANK WILLY





OZZFEST  
2005

# MASTODON





# BLAZING STAR



PHOTO: FRANK WHITE

OZZFEST  
2005





# SHADOWS FALL

OZZFEST  
2006

PHOTO: FRANK WHITE



# MUDVAYNE



OZZFEST  
2005



# VELVET



OZZFEST  
2005

# REVOLVER





OZZFEST  
2005



# BLACK SABBATH

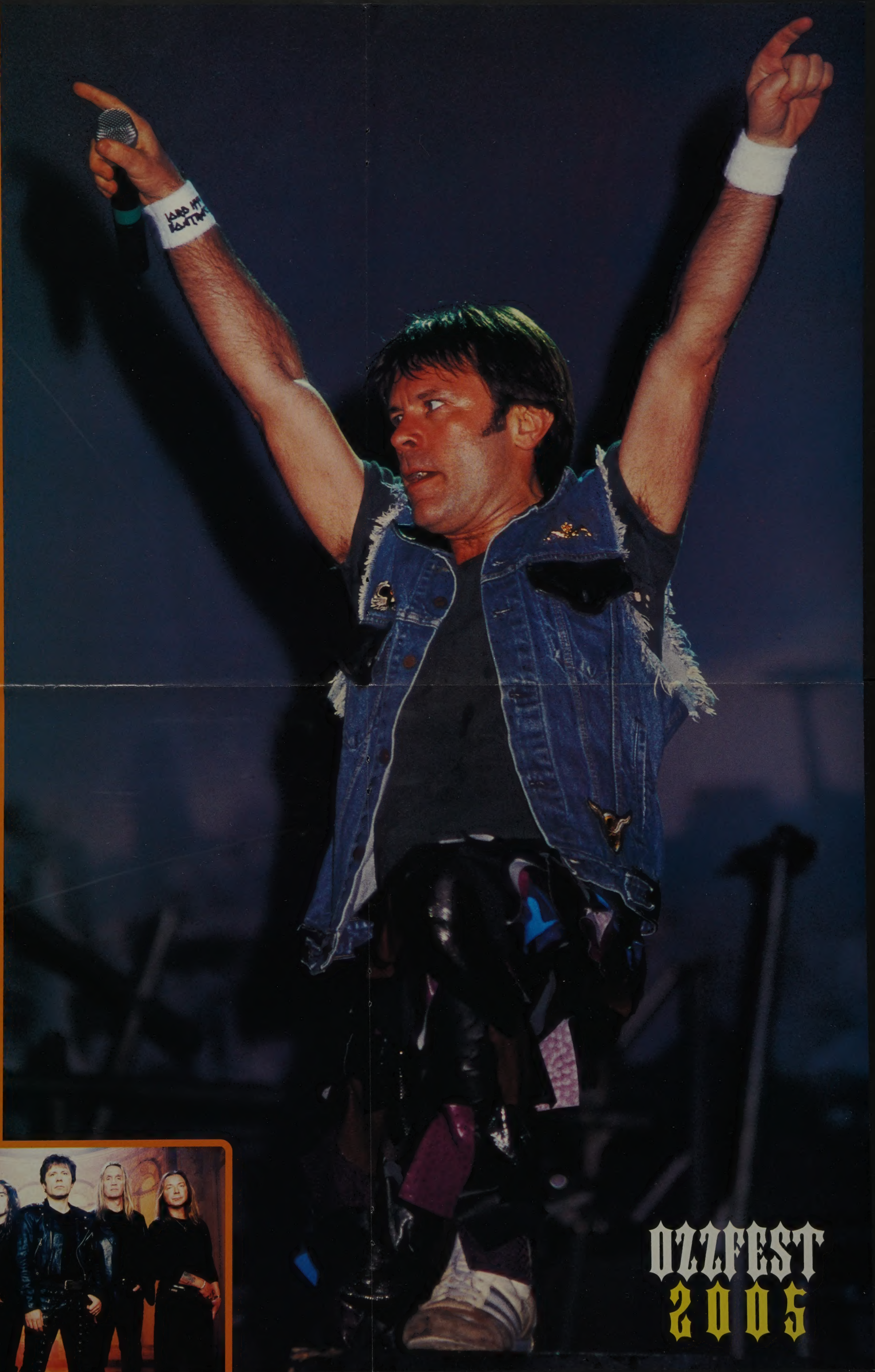


OZZFEST  
2005

PHOTO: FRANK VANDY



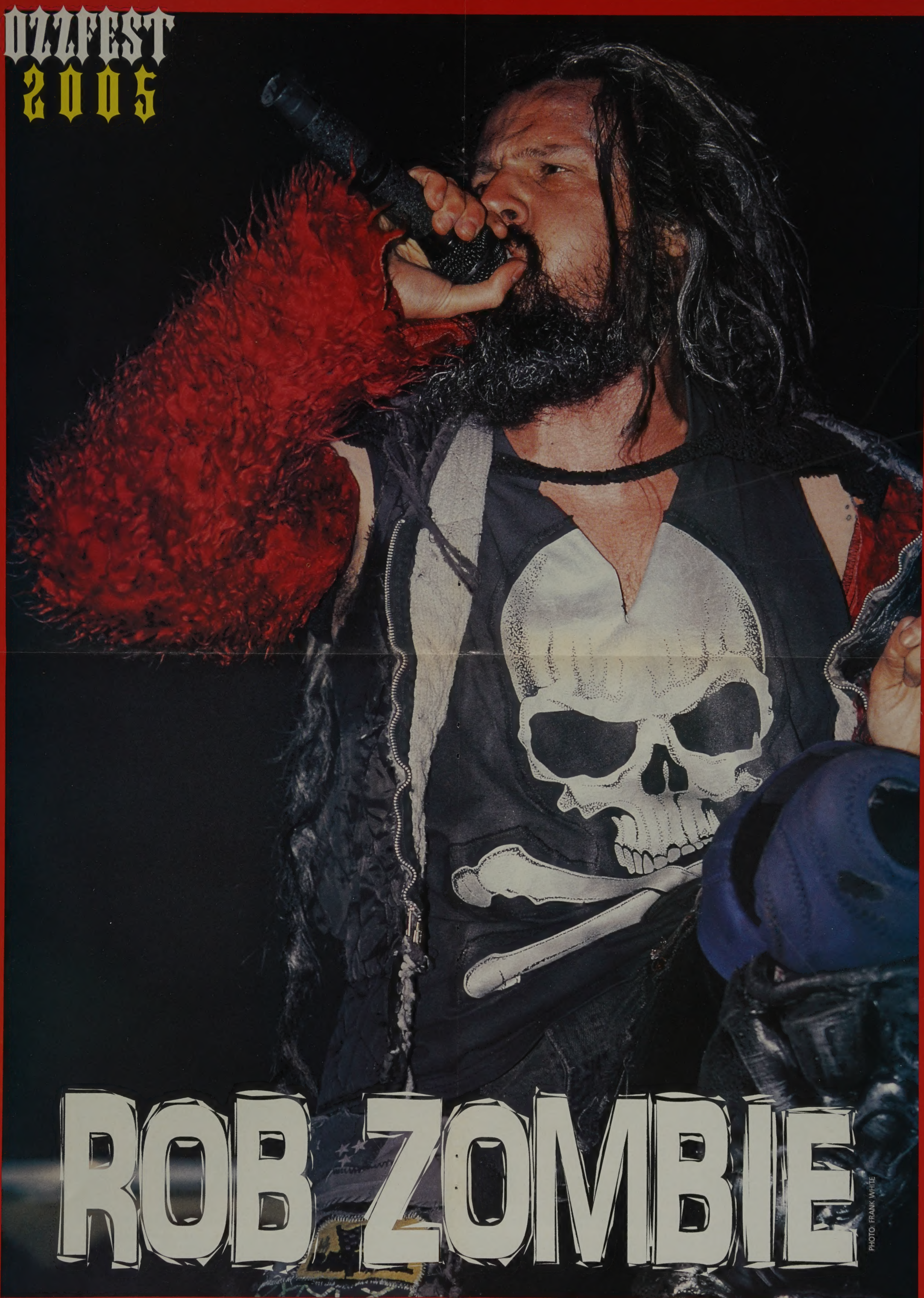
# IRON MAIDEN



**IRONMAIDEN**  
**0ZZFEST**  
**2005**



OTZAFEST  
2005



ROB ZOMBIE

PHOTO: FRANK WHITE





**BLACK LABEL SOCIETY**



# BLACK SABBATH

